



FEMINIST AGENDA AND AWARENESS RAISING Analysis of @modernadepueblo Reels

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ABSTRACT

This study examines the ways in which social networks, particularly the @modernadepueblo Instagram profile, challenge conventional feminine ideals. By analysing reels through the lens of the feminist agenda 2030, this study explores how these digital narratives deconstruct traditional gender representations. The methodology assesses the content's alignment with sustainable feminist objectives and its impact on the digital audience. The results indicate that the reels present alternative images of femininity, employing a critical and ironic tone characteristic of the millennial generation. It can therefore be concluded that social networks are spaces for questioning and reshaping collective imaginaries around gender.

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1. Introduction

Digital platforms provide a further avenue for the presentation and consumption of content, which, when promoted from different ideologies, can explore social issues of interest (Papacharisi, 2002; Van Dijck, 2019). The concept of feminist awareness-raising, or its critical revision (Locke, et al, 2018; Willem and Tortajada, 2021), can also be interpreted within this new paradigm, where communication and community interaction converge to create collaborative spaces that facilitate understanding of how social networks can collectively advocate for equal rights. From this perspective, the digital content disseminated on social networks by so-called influencers can serve as a vehicle for raising awareness of issues of interest to the media and as a means of gauging users' awareness of these issues. While it is not possible to make a generalised assessment of the capacity for action and real emancipatory power that these new digital spaces offer for feminist action (Laudano, 2016), it is possible to suggest the existence of a diverse range of feminist voices and discourses within the digital ecosystem that, in one way or another, support and consolidate the so-called fourth wave of feminism (Aguilar, 2020). The fourth feminist wave, which is transnational in nature, is essentially marked by the use of the internet and social media as meeting and dissemination places for the different claims that, often adopting the poetics and dynamics of these new digital spaces, have been taking place globally since 2010 (Cobo, 2019; Lamus, 2020). The work presented here contributes to the growing body of studies focused on digital ethnography with a gender perspective that have already analysed activist practices and movements in social networks concerning women (Arención-Beltrán et al. 2022; Pellegrini, 2018; Portillo et al. 2022; Quan-Haase et al. ,2021). This research is particularly interested in examining how feminist narratives in digital networks function as forms of awareness-raising for digital communities. This is based on the disarticulation of the constructions of a hegemonic feminine ideal that has historically delimited the normativity of women and, by extension, of men as well.

This work begins with the assumption that a socially constructed reality exists, one that sanctions and privileges certain discourses (Castoriadis, 1997; Riffo-Pavón, 2022). This reality is visible in the cultural and entertainment products inscribed in digital spaces, which have become political and performative spaces (Meneses-Cabrera et al. 2021). Consequently, the narrative accounts that digital content creators disseminate to the public are regarded as a primary source of information for gauging the evolution of these social phenomena among the new digital audiences.

The assumption is that social networks can be analysed, with Instagram being the network of shared content whose visual and narrative nature privileges and enriches its messages. As Manic (2015) asserts, the value of these platforms lies in the fact that visual content is more prevalent in users' minds and therefore creates a stronger link than other content. The visual nature of contemporary social media content has a high penetration rate among younger audiences, allowing for the dissemination of messages that challenge dominant structures and present alternative realities.

This study focuses on the profile of the communicator and comic artist Raquel Córcoles, known as Moderna de Pueblo. Following the publication of her work "Idiotised" ("Idiotizadas") (2017), she adopted an overt activist perspective in favour of gender equality. In other words, she herself becomes aware of her own reality and of the patriarchal canons to which she had been subjected and which she had perpetuated even without being fully conscious of it in her works. Moderna de Pueblo is an author who can be situated within the so-called millennial generation, which encompasses individuals born between 1980 and 1994. As posited by Cortés et al. (2023), the defining characteristics of this generation include their capacity to consume multi-screen content (with a preference for smartphones), their inclination towards snackable, fast-paced consumption, and their proclivity for entertainment-based content. Additionally, they are non-conformist, enterprising and self-taught. The selection of a millennial author indicates the potential for a convergence between the author's concerns and those of her generation, which actively engages with Instagram (IAB, 2022). In this way, the social network is regarded as a significant arena for assessing the potential discourse surrounding feminist conventions articulated in these emerging communication platforms.

This case study of the Instagram profile @modernadepueblo is approached from a narrative perspective (Chatman, 2013; Lim and Childs, 2020). This entails considering the digital elements that comprise the corpus as narratives that necessitate a dual focus on both content and the formal and expressive aspects of these formats. In this regard, it is posited that an emotionally charged narrative has the potential to influence beliefs and behaviour (Green and Brock, 2005). However, in light of the

prevailing digital context, in which the audience assumes a pivotal and dynamic role, the work also puts forth an approach informed by the concept of the "infrastructure turn" (Plantin and Punathambekar, 2019; Scolari, 2022). This entails the recognition that a significant portion of the value inherent in these contents stems from the extent of engagement and interest generated by users' participation in networks. Consequently, the work presents an analytical methodology that employs a range of techniques to ascertain the level of audience engagement with specific topics through the assessment of interaction rates.

The objective of this multimodal analysis is to substantiate the hypothesis that, in addition to their commercial function, social networks can serve as performative spaces for the redefinition of women's identities and as arenas for social debate. This is made possible by the connection of users with highly influential profiles that disseminate messages of interest to new generations of women.

1.1. The Normative Feminine Ideal

The social construction of reality and the way society ascribes values, meanings and imaginaries within a shared culture remain subjects of interest in the present era. A substantial body of research has demonstrated the conventional nature of social meanings and representations (Berger and Luckman, 1972; Posadas et al. 2016; Searle, 1997; Selva and Solá, 2004, among others) and, although the conjunctural nature of these social agreements could disprove many stereotypes, it is evident that the collective consensus still configures and maintains canonical ideals around certain gender roles. The concept of femininity and the associated mystique has been the subject of extensive research since the 1960s. This research has explored the social expectations placed upon women and the resulting representations of gender roles in consumer narratives (Butler, 2007; Kristeva, 1982; Mulvey, 2001). The binary and biologically deterministic approach to categorising women that has been a central tenet of the social narrative canon since the advent of post-structuralist feminism entails the designation of women as either virtuous or vicious in accordance with the interests that accompany the roles they are assigned.

Throughout history, ambivalent figures surrounding women have coexisted, thereby configuring the possible referents to which they can be ascribed (Bornay, 2005; Bou, 2006). Despite the progress made in terms of equality and the possibilities of representing women in media culture (Bou, 2023), some persistent heteropatriarchal categories remain crystallised and easily traceable in consumer products. In this regard, works such as those by Piñero and Costa (2003) provide a comprehensive overview of female stereotypes, which they categorise into the following figures: the angel of the home, which encompasses the figure of the mother and the housewife. Additionally, there are other categories of women that have been proposed in the social narrative canon, such as the faithful wife, which is similar to the concept of the benevolent mother put forth by Nuria Bou (2006). There is also the category of the bad woman, which encompasses figures such as the femme fatale or rival woman. Furthermore, there is the category of the woman object, which includes working women and superwomen. The "bad woman" and the "working woman" are both present in public social spaces. In accordance with the authors' classification, these stereotypes are characterised by an element of malevolence. Conversely, the angel of the home is confined to the private space and is identified with positive values. The concept of the 'woman object', which is perceived as a desirable figure to be conquered or emulated, is also regarded as a positive value. Ultimately, the superwoman is regarded as the equilibrium between the aforementioned characteristics, although this concept is open to question as it is presented as an even more demanding and therefore less liberating model of womanhood. In this regard, Bosch and Ferrer (2003) posit that, while feminist advancements have enabled women to occupy social and power spaces, there has also been an increase in cases of eating disorders and cosmetic surgery to align with the demands of this evolving ideal. The authors thus posit that women's success is contingent upon their physical appearance and youth, which they view as prerequisites for achieving success (Bosch and Ferrer, 2003: 147). Furthermore, the authors identify a series of female personality traits that are typically ascribed to males in peer groups. Consequently, if one of the feminine characteristics is weakness or sensitivity, on the masculine side we can identify aggressiveness or a lack of empathy. The study's conclusion is that the image of women is still linked to submission and fragility, and that this discourse is of interest in perpetuating an image of femininity that is constrained and controlled by reactionary ideals. The construction of the feminine ideal is based on women successfully meeting all

the social milestones that are set for them: beauty, ideal motherhood, professional and personal success, and emancipation. These objectives are more of a burden and respond to an instrumentalisation to maintain subjugation (Bosch et al. 2003; Bourdieu, 2000) rather than offering an alternative vision to the norm.

1.2. Deconstruction as a Means of Fostering Awareness

In his 1992 work, *Postmodernity (Explained to Children)*, Lyotard responded to the articulation of a hegemonic grand narrative that could be presented seamlessly to any imaginary audience. This narrative, in its very configuration, apart from the necessary deliberate absences, promised unquestionable progress. These meta-narratives, as Lyotard termed them, have played a foundational role in the collective definition of societies up to the present day. Based on specific objectives, certain normative narratives have been established across all social spheres. This has resulted in audiences, whether anaesthetised or otherwise preoccupied, being unable to dismantle them. The construction of grand narratives linked to the reality of women such as romantic love (Abellán, 2020; De Rougemont, 2010; Illouz, 2012; Jónasdóttir, 1993), marriage (Friedan, 1974; Illouz, 2009) or motherhood (Bogas, 2022; Gámez, 2001) have become naturalised in the minds of many women generation after generation. This despite critical analyses pointing to the constructed, neoliberal and self-interested nature of prevailing normative definitions (Illouz, 2009). Sánchez (2016) has demonstrated that these narratives have become deeply entrenched in the minds of many women, despite critical analyses indicating that they are constructed, neoliberal and self-interested (Illouz, 2009).

The efficacy of social deconstruction is contingent upon the capacity of the cultural sphere to assume and manifest valid narratives. This is particularly relevant when one considers that cultural products are, in turn, constructors and sanctioners of the values and ideals shared among individuals.

The consolidation of alternative perspectives on reality is facilitated by digital narratives generated from dissenting voices. These narratives extend the discourse of the offline world and can enhance cultural patterns, facilitating their renegotiation (Meneses, 2014).

2. Objectives

2.1. General Objective

The overarching aim is to identify the discursive and thematic characteristics present within the content of the @modernadepueblo profile on Instagram that align with the feminist agenda. This is presented as a form of deconstruction and collective awareness of the issues and realities affecting women.

2.2. Specific Objectives

1. To identify the recurring themes of the feminist agenda within the content generated on the @modernadepueblo profile.
2. The analyse how these topics are presented in order to ascertain the characteristics of their narratives.
3. To ascertain the level of interaction between the content and the audience of the profile under analysis, with a view to identifying the topics of greatest interest to digital audiences.

3. Methodology

The methodology employed is the case study, which is a valuable instrument for examining contemporary phenomena through the lens of specific examples (Noor, 2008; Yin, 2003). The approach is analytical, and for its validation, a methodological triangulation model is proposed. This is based on a theoretical review, observation from a digital ethnography perspective (Pink, et al. 2019), and the collection of quantitative and qualitative data in the selected social network. The latest report from the social network observatory IAB Spain (2023) lends further support to the relevance of this choice, noting the feminisation of Instagram, with 79% of users being women aged between 12 and 34 (IAB, 2023: 15).

The success of @modernadepueblo is evidenced by the fact that the account amassed almost two million followers on Instagram by 2024. The author's feminist commitment, derived from her personal

experience of raising awareness, serves as the foundation for this case study. This commitment is exemplified by her works, “Idiotised” (“Idiotizadas”) (2017) and “Pussy-dramas” (“Coñodramas”) (2020), as well as her recent critical review of “The buds give flowers” (“Los capullos regalan flores”) (2024). In this latter work, the author acknowledges the presence of dominant heteropatriarchal positions within her initial success. In a demonstration of responsibility and commitment to her work, Raquel Córcoles eschewed the option of republishing her first book. Instead, she elected to include commentaries on each of the chapters of this new revised edition, in which she offers a critical reflection on the traps constructed by social conventions around women. The author's decision to re-examine her role in perpetuating gender stereotypes, including those present in her digital narratives, makes her a prime exemplar of feminist awareness-raising. Her work is thus validated in comparison to other similar profiles, as it responds to the pedagogical aspect of current intersectional feminist currents.

The sample under examination concerns the reels situated within the feed. At the conclusion of this analysis, a total of 77 publications were identified, spanning the period from 26 January 2021 to 26 June 2023. The rationale for selecting this sample is that the reels are more diverse, with multiple participants beyond the author, which allows for a more comprehensive exploration of the thematic interests presented.

Accordingly, the following research questions have been formulated:

- Q1. Do social networks provide spaces for deconstructing the great hegemonic gender narratives?
- Q2. Does social media content offer an approximate picture of the feminist agenda concerns of young digital audiences?
- Q3. What new narratives are emerging in the new digital spaces regarding the construction of the feminine ideal?

In order to respond to both the questions and the objectives, a qualitative analysis is employed (Gaitán and Piñuel, 1998; Soler and Enrique, 2012), given the nature of the sample, which is augmented with quantitative data. Instagram is a digital platform that currently operates with a wide variety of formats, where a strong user interaction is also consolidated (IAB, 2022). This justifies the use of this approach. In particular, the objective is to identify the argumentative issues addressed in the analysed content that are aligned with the interests defined by the feminist agenda. The analysis is conducted in accordance with Chatman's (2013) approach of dividing the narrative into its historical and discursive components. This enables the observation of content and form issues in relation to the six axes of the Feminist Agenda 2030 platform (Table 1). Similarly, in order to evaluate the extent to which feminine and masculine stereotypes are perpetuated within the reels under examination, the categorisation proposed by Piñero and Costa (2003) is employed, and the role these stereotypes play in the narrative is analysed (Table 2).

Table 1. Analysis matrix. Axes of the Feminist Agenda 2030 and their application in the analysis

Axes of the feminist agenda	Content plan	Plane of expression
Sex education	Do they appear as a central argument or theme?	What is the tone of the narrative? Is the issue presented in a light or serious way? How does it manifest itself visually?
Care economy		
Secularism and fundamentalism		
Abortion and contraception		
Male violence		
Hate speech, stigma and discrimination (LGTBI+ and Feminisms)		

Source: Own elaboration, 2024.

Table 2. Analysis matrix. Typology of female characters according to the categories of Piñero and Costa (2003) to be applied in the analysis.

Character type	Protagonist/antagonist	Role (assistant/opponent)
Angel of the home		
Woman object	What stereotypes appear? Are they subverted or reaffirmed?	In what form are the characters presented? Do they collaborate with feminist interests or oppose them?
Superwoman		
Bad woman		
Working woman		

Source: Own elaboration, 2024.

The tone of the narrative is assessed to determine whether it is informative, testimonial, humorous/ironic, serious/dramatic, or a combination of these characteristics. This allows for an understanding of the approach to the treatment of content that is aligned with the feminist agenda.

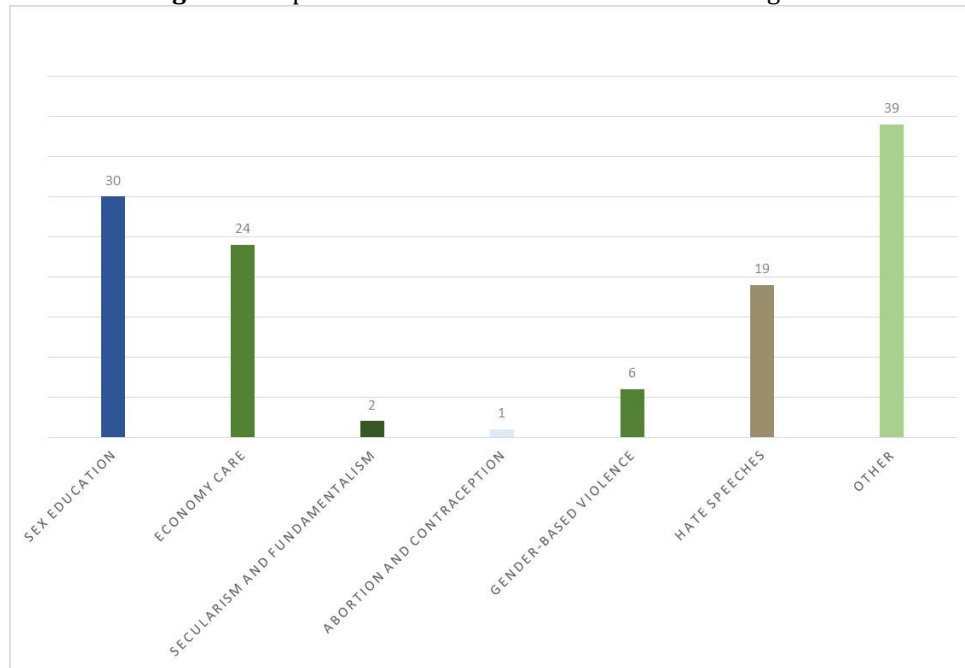
In order to ascertain the interest that the topics may have within the digital community impacted by the messages of @modernadepueblo, the interaction rates between content and users are calculated. This allows us to rank the degree of interest in certain topics within the profile analysed, even in an exploratory manner. To calculate the interaction rate, the formula proposed by Newberry (2022) is employed. The total number of likes and comments on a given video are divided by the number of followers of the profile in question, and the resulting figure is expressed as a percentage.

4. Results

The primary findings are presented based on the qualitative analysis conducted on the selected data set. These findings are then critically reasoned according to the research objectives and organised into three sections, each addressing a key research question. The following research questions pertain to the representativeness and interest in the feminist agenda on the part of Moderna de Pueblo's audience; the style and tone of the contents; and the persistence or discrepancy in the representation of female stereotypes.

4.1. Representativeness of the Feminist Agenda and Audience Interest in @modernadepueblo

Figure 1 illustrates the representativeness of the axes of the Feminist Agenda 2030 in terms of the frequency of their appearance. It is notable that several axes are represented in the same reel, which may suggest that the utilisation of these issues does not adhere to a discernible intention of the media agenda. To this end, an additional category, designated as 'other', has been introduced to encompass all issues that do not fall within the aforementioned categories.

Figure 1. Representation of the Axes of the Feminist Agenda

Source: own elaboration, 2024.

As illustrated in Figure 1, the themes addressed in the analysed reels encompass multiple domains of interest identified within the Feminist Agenda 2030. It is possible for up to three categories of the feminist agenda to coexist in a single piece, alongside other related topics, in the form of a reel argument. This indicates that the subjects of interest included in the agenda are not presented in a straightforward manner. Rather, each narrative presents a multifaceted proposal concerning the various issues that affect women within this demographic. In this regard, the narrative construction of the analysed contents exemplifies the polyhedral nature of feminist discourses, which are continually evolving through emotional or testimonial enunciation (Liedo, 2022). The two most frequently represented topics on the feminist agenda are comprehensive sex education and the care economy, which account for 42.8% and 31.1% of all topics, respectively. Subsequently, the axis against hate speech is represented by 24.6%, while male violence accounts for 7.79%. Accordingly, when these two percentages are combined, it can be concluded that the content focusing on the critical commentary and questioning of hate speech and violence against women is significantly represented in the author's profile. These subjects are less amenable to the use of humour and irony as a form of expression that is typical of the millennial generation (Kräussl, 2022), which is prevalent in the profile under analysis. In consideration of the data, it is evident that there is a discernible interest in elucidating discourses pertaining to matters that are of significance to women, particularly when such matters are associated with aspects of media reality. This is exemplified by the reel "Jokes make you laugh, they are not scary" ("Las bromas no dan miedo, dan risa") and "...the bodycount" ("El bodycount me lo paso por el..."). In such instances, it is evident that the author is engaged in the process of content curation. The content is elevated through the utilisation of its topicality and trend, thereby facilitating discourse. In both cases, the author offers an opinion at the outset and conclusion of the piece. In the case of "Jokes make you laugh, they are not scary" ("Las bromas no dan miedo, dan risa") the author incorporates subtitles to the video and an illustration that frames the piece. This illustration features the author's alter ego as a shield for another girl while she takes photos with her mobile phone, and it ultimately includes the author's own reflection. In the second case, "...the bodycount" ("El bodycount me lo paso por el..."), the formal structure is consistent, with a yellow frame surrounding the video. In this instance, the protagonist is the recurring character Zorri, representing the author's archetype of a free and promiscuous woman. Zorri appears to be watching the video on her mobile. The concluding coda in this piece presents a piece of advice from the character of Zorri, who encourages the audience to engage in numerous sexual encounters in order to avoid becoming involved with a male figure akin to the one depicted in the video. The piece then culminates in the image of an excrement-covered buttocks bearing the face of the video's creator. In

both cases, the works directly confront sexist attitudes that detract from the social achievements of women. The videos presented by @modernadepueblo in this content curation evince a visceral response of revulsion. This same active and committed stance can be observed in other reels, such as "My first toxic relationship" ("Mi primera relación tóxica") and "Ambitious woman, dangerous bitch" ("Mujer ambiciosa, zorra peligrosa") in which the author, based on her own testimony, recounts situations in which she was compelled to navigate a challenging situation due to her gender.

Table 3 presents the percentages of the interaction rates observed in the analysed sample. In other words, this refers to the level of engagement of the profile's digital audience, as indicated by the number of likes and comments. To facilitate visualisation, the analysed reels are assigned numerical values, with 1 corresponding to the publication of 26 June 2023 and moving backwards in order, with 77 being the oldest publication, corresponding to 26 January 2021. The reels exhibiting a high level of interaction are indicated, with this threshold defined as a score between 1 and 5%.

Table 3. Interaction rates (I.R.) of the analysed reels

Reel No.	I.R.	Reel No.	I.R.	Reel No.	I.R.	Reel No.	I.R.	Reel No.	I.R.
1	3,73 %	19	4,53 %	37	0,64 %	55	2,65 %	73	2,61 %
2	4,92 %	20	1,17 %	38	0,93 %	56	5,37 %	74	1,23 %
3	8,92 %	21	2,79 %	39	1,59 %	57	0,67 %	75	3,05 %
4	10,82 %	22	2,92 %	40	0,36 %	58	1,05 %	76	2,18 %
5	2,46 %	23	0,94 %	41	0,83 %	59	1,40 %	77	3,31 %
6	0,83 %	24	1,03 %	42	1,29 %	60	1,49 %		
7	2,99 %	25	0,96 %	43	2,78 %	61	4,74 %		
8	3,55 %	26	1,05 %	44	0,56 %	62	4,42 %		
9	1,08 %	27	1,56 %	45	0,90 %	63	0,59 %		
10	1,08 %	28	1,91 %	46	1,76 %	64	0,71 %		
11	0,88 %	29	0,90 %	47	0,30 %	65	8,50 %		
12	2,01 %	30	0,69 %	48	1,20 %	66	1,83 %		
13	1,24 %	31	1,68 %	49	3,86 %	67	1,26 %		
14	1,43 %	32	0,50 %	50	0,50 %	68	1,83 %		
15	1,03 %	33	0,45 %	51	4,41 %	69	3,13 %		
16	1,61 %	34	0,17 %	52	0,63 %	70	0,67 %		
17	7,45 %	35	1,19 %	53	0,17 %	71	0,62 %		
18	3,33 %	36	0,30 %	54	2,16 %	72	0,23 %		

Source: Own elaboration, 2024.

The most under-represented topics are abortion, contraception, secularism and fundamentalism, which collectively account for 1.29% and 2.5% of the total visibility, respectively. However, this under-representation is inversely proportional to the level of interaction that users have with the publication. Although motherhood or non-motherhood is an underrepresented topic in the reels analysed, it is, according to the calculated interaction rates, one of the topics of greatest interest to the digital audiences of Moderna de Pueblo's profile. This is evidenced by publication number four in Table 3, entitled "Reasons Why We Are Not Mothers" ("Motivos por los que no somos madres"), which exhibits an interaction rate of 10.82%. Subsequently, the categories of comprehensive sexual education and the care economy, which elicit considerable interest from the profile's audiences, demonstrate a direct correlation between high representation in the reels and a high rate of interaction.

4.2. Style and Tone of the Content. Irony as a Hallmark of Information and Advocacy

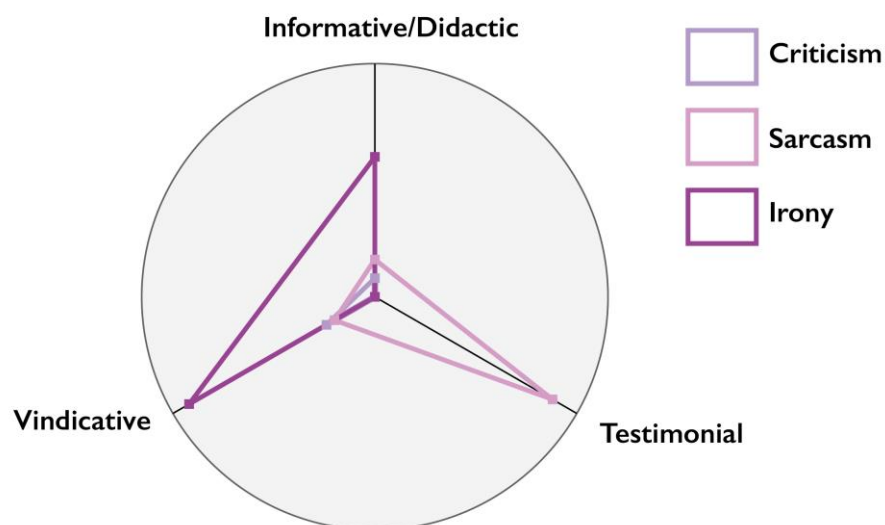
Previous studies, such as that of Sánchez-Labela (2022), have been reluctant to assess the extent of the feminist commitment of @modernadepueblo. While the Instagram profile remains a professional account used by the author to promote her products, personal brand and collaborations with other brands, it is nevertheless evident that the testimonial and direct nature of many publications,

particularly those appearing in the reels, offer common ground for millennial women. In this way, followers of @modernadepueblo can engage with the content in a manner analogous to the awareness-raising meetings that feminists of the 1960s held (Aránguez, 2019). In other words, these shared testimonies serve as a means of user identification, validated by the number of likes and comments received by the publications. Other studies, such as that of Silvia Gas (2019), employ a sample comprising various profiles classified as feminist, including @modernadepueblo. Gas's position is that the content shared on these profiles "facilitates new learning opportunities due to the diversity of information, creating a space for encounter, for activism, which allows for a redefinition of the exercise of power" (2019: 149). This didacticism adopts a critical stance on the reality of women, as reflected in the tone of the publications. A total of 19.4% of the reels are characterised by a predominantly didactic or informational content. The publications are characterised by a consistent use of a light, ironic and humorous tone, although this is subject to variation depending on the specific argument being made in each reel. In those contents where an issue is vindicated or a territory to be conquered is identified, such as the decision not to be a mother or the revision of feminist clichés, irony is employed. This is exemplified by the reel entitled "Very feminist but..." ("Muy feminista pero...") Overall, the deployment of humour can be observed in 29.8% of the total content under examination. The content is characterised by an eminently humorous and light-hearted form of expression, which employs puns, gags and comic turns of phrase while maintaining a strong narrative structure.

The majority of the content is presented in a sarcastic and ironic manner. Consequently, 31 of the reels analysed exhibit a distinctively sarcastic character, while 38 are characterised by a pronounced irony. The use of sarcasm is particularly prevalent in testimonial content, where it is employed to highlight the underlying criticism of discriminatory attitudes. This is evident in the experiences recounted by the author and other individuals who utilise this resource, even when discussing highly serious issues. For instance, the testimony of Moderna de Pueblo, who contracted an STD for love, and the collaboration reel with Etsy Quesada (@soyunapringada) on bullying both employ sarcasm to convey their message. Ultimately, content that is overtly critical, devoid of any humorous treatment, is reserved for those reels that are both informative and vindictive in nature. Nevertheless, in both instances, their utilisation constitutes a minority (2.5% and 7.79%, respectively) in comparison to the preceding content.

Figure 2 illustrates the relationship between the tone of discourse and its content, presented in a radial graph. Consequently, a graph is generated that identifies three distinct areas where the tone of communication of the analysed contents can be observed, with six intersecting values: an informative, vindictory or testimonial character combined with a critical, sarcastic or ironic tone.

Figure 2. Intersections of tones and content used in the publications analysed.

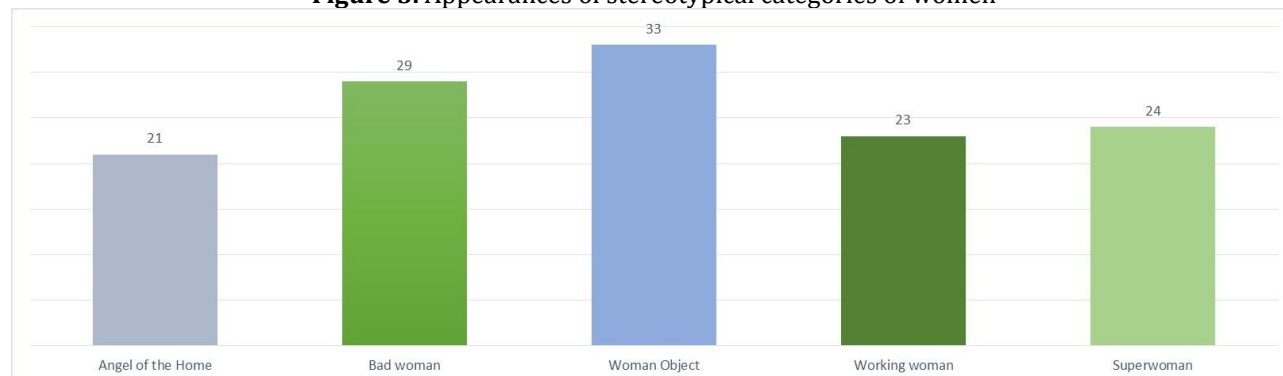


Source: Own elaboration, 2024.

4.3. Persistence of Stereotypes and Dissonant Approaches

In alignment with the aforementioned categories, Figure 3 illustrates the frequency with which female stereotypes associated with characters emerge in the micro-stories of the reels within the sample. As with the feminist agenda, multiple stereotypes may coexist within the same content, albeit in a manner that presents a confrontation or contrast between them.

Figure 3. Appearances of stereotypical categories of women



Source: Own elaboration, 2024.

The 77 reels analysed demonstrate a notable prevalence of predominantly female characters occupying leading roles. The reels demonstrate a notable prevalence of Raquel Córcoles (Moderna de Pueblo) and the journalist and communicator Henar Álvarez, presenters of the podcast “2 Very legit blondes” (“2 Rubias muy Legales”), which they operate on the Podimo platform. Their promotional spots constitute approximately 36% of the total sample. In addition, other women are featured in either animated vignettes or as contributors or guests on the aforementioned podcast. The content of the material therefore demonstrates that women are the absolute protagonists of the different pieces.

The representation of women in the reels maintains a consistent portrayal of an empowered female protagonist who is equipped with the knowledge and resilience to navigate a challenging world and effect change in the face of adversity, particularly in situations that are perceived as unfair due to her gender. In this regard, it can be posited that the superwoman model is occasionally evoked. The demand for emancipatory discourse for women is evident in the consistent presence of Raquel Córcoles and Henar Álvarez, prominent figures who have established their professional profiles. Additionally, the animated characters featured in the reels correspond to the protagonists of the comic “Idiotised” (“Idiotizadas”) (2017), further underscoring the clamour for an emancipatory discourse for women. The aforementioned stereotypes are set in motion by these women, including those of the bad woman, the object of desire, and the angel of the home. However, through an ironic and sarcastic discourse, as previously discussed, they are capable of deconstructing and subverting some of the values associated with these stereotypes, thereby creating stories imbued with a high degree of liberation.

The interaction rates received in the different publications indicate that there are sufficient indications to accommodate the guidelines between the audience and the @modernadepueblo proposal. This suggests that the characters constructed and made visible in the profile are validated by the interactions. An exemplar of this critical perspective that deconstructs stereotypes can be found in the reel entitled “The Male Gaze” (“La mirada masculina”). In this reel, the author revisits the construction of female myths by referencing films and other consumer products. This is achieved through an interrogation of the ways in which the female body and behaviour are constructed according to patriarchal logic. Both presenters employ irony to deconstruct the male gaze, which they argue distorts female reality. This same approach will be employed at specific moments in other reels, such as “When I caught an STD for love” (“Cuando pillé una E.T.S por amor”), where the issue of STDs and their potential impact on women's health is brought to the public's attention based on the personal experience of Raquel Córcoles. In this piece, the author employs an ironic and critical approach by ingeniously reworking titles from classic romantic films that have come to form part of the collective imaginary of sacrifice for love. Similarly, the reel entitled “The boss and the 7 husbands” (“La jefa y los 7 mariditos”) provides an incisive critique of how a woman in a position of authority is perceived within a patriarchal and heteronormative framework, employing the narrative structure of a traditional tale with

heteronormative values. In this reel, Córcoles presents a series of challenging scenarios for traditional masculinity and, at the conclusion of her narrative, advocates for authentic friendship and support between women.

In the animation reels, women are formally presented with a wide degree of diversity in terms of race, physical appearance, gender, and so forth. However, there is a predominance of young millennials, with studies and with current problems such as access to housing, precarious maternity, integrity or decent work, among others. The work presents a critical view of society and the limited possibilities for genuine emancipation available to young women. It also highlights the importance of raising awareness of these issues within the community of followers.

In terms of the portrayal of the man, it is evident that the figure is depicted in a somewhat ambivalent manner. Male figures are depicted in 16 reels, 14 of which feature the podcast's contributor, Carlos Carrero. Carrero's contribution to the programme presents a reimagined concept of masculinity, whereby he plays the role of an auxiliary to the protagonists and challenges the traditional patriarchal roles assigned to men (Figure 4). His contributions are imbued with a similarly ironic and relaxed tone.

Image 1. Collaborative publications by Carlos Carrero



Source: @modernadepueblo, 2023

In contrast to the figure of the collaborator/supporter previously discussed, there are other male figures who are depicted in a negative light. In this sense, the publications "Jokes make you laugh, they are not scary" ("Las bromas no dan miedo, dan risa") and "...the bodycount" ("El bodycount me lo paso por el...") (Figure 5) and "Direct line with Clara" ("Línea directa con Clara") are particularly noteworthy in this regard, as they portray men who exhibit macho attitudes towards women.

Image 2. Publications explicitly depicting toxic masculinity



Source: @modernadepueblo, 2023

The remaining male characters are present in a secondary capacity or as characters absent from the diegesis. They are referred to by the figure of the narrator or narratee (Chatman, 2013). In this sense, the protagonists illustrate how women perceive the world within a context where masculinity is privileged. Consequently, while the male figure is referenced, it is not necessary for it to be embodied in any character. In instances where male characters do appear, they serve to exemplify toxic masculinity in the context of women's emancipatory actions. This is exemplified in the reel "A woman fucks whenever she wants" ("Una tía folla cuando quiera") where, in an animated format, men appear who are intimidated by the protagonist's sexual initiative. In this context, it is evident that the feminist discourse embedded within the analysed content offers a constructive reinterpretation of traditionally negative stereotypes, such as the 'bad woman' archetype. Through a critical lens, these stereotypes are repositioned as a positive and liberating value, with women assuming an active and controlling role in their sexual lives.

5. Conclusions

Social networks can be defined as spaces for social debate, offering a clear interaction between dominant and anonymous voices, thereby facilitating horizontal and equal interaction spaces. The findings of the study demonstrate a coherence between the argumentative themes of the analysed profile's publications and the interests of the feminist agenda, although there is a discernible hierarchy of themes in the content. In this context, the topic of free decision-making regarding motherhood emerges as the most salient for the profile's audience. This suggests that motherhood, or the choice not to become a mother, is a topic that evokes significant interest.

The analysis demonstrates that certain issues that are underrepresented in the content of @modernadepueblo with respect to the feminist agenda are of greater interest to audiences. In terms of content, the profile can be seen as a space for feminist awareness-raising, understood as a subaltern feminist practice capable of accounting for the collective process of the intimate and personal (Pasero, 2023). This practice has an impact on the knowledge of women's common territory, as evidenced by the story. New discourses and new liberating and emancipatory narratives about motherhood, late motherhood, sexual freedom, the romantic ideal and the idea of the eternal youth of women thus emerge.

Similarly, it is observed how humour, sarcasm and irony are employed to justify alternative constructions of women and to challenge the concept of "the feminine". In this context, the proposal of these ironic or sarcastic stories can be considered a form of subversion of "any form of patriarchal oppression or domination, whose victims can be both women and men or, to move beyond reductive binarisms, all individuals who embody non-heteronormative gender identities" (Florenchi, et al. 2023, p. 4). This phenomenon has been observed in the content published by @modernadepueblo and its contributors.

The case study of @modernadepueblo serves to substantiate the notion that social networks can be utilised as platforms for the dismantling of hegemonic gender narratives. In the context of the reels under examination, it is evident that both male and female deconstruction can be observed, as exemplified by the interventions of Carlos Carrero and non-binary gender profiles such as Samantha Hudson. Similarly, while they are not significant in terms of quantity, there are examples of work that positions itself against toxic masculine manifestations or that results in the reduction of women's rights and freedoms. One such example is the piece "Jokes make you laugh, they are not scary" ("Las bromas dan risa no miedo"), in which the author states her opinion that "Bullying is street harassment" ("Intimidar es acoso callejero"). Another example is the video "Bodycount matters" ("El bodycount importa"), in which the author delegates her voice to one of her characters – the one who best embodies the stereotype proposed in the video – to demonstrate that the posture presented by the boy is inappropriate.

The analysis has also revealed the representation of characters who challenge the physical and behavioural ideals associated with the heteropatriarchal feminine ideal. This is evidenced by the author's use of discursive expressions that are typical of patriarchy, which are deconstructed to offer a new interpretation of empowerment. Consequently, the conventionally negative portrayal of the femme fatale is challenged in approaches that encompass a spectrum of identities, from the sexually liberated woman to the assertive professional and the woman who elects to remain single, thereby establishing herself as a valid and unquestionable ideal. Conversely, the utilisation of the author's testimony and that

of the other characters featured in the series fosters a sense of trust and camaraderie, thereby making experiences that may be common to the programme's target audience more visible. A potential avenue for further investigation to substantiate this hypothesis would be a detailed social listening analysis of the responses to the aforementioned publications.

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